

Minutes	Lobby Pos.1	Lobby Pos.2	Lobby Pos.3	Concert hall stage	Concert hall pos.2	Concert hall pos.3	Actions	Material
1-2	fl, cl	vln, vla, cello	piano, perc, cond				Conversations	Spoken words on vegetarianism
3	fl, cl	vln, vla, cello	piano, perc, cond				Perc starts playing	First part, vers 1
4	fl, cl	vln, cello	piano, perc, cond				Cl starts playing + vla leaves	First part, vers 1
5	fl, cl	vln, cello, vla	piano, perc				Vla starts playing + cond leaves	First part, vers 1 (cl, vla) First part also vers 2 (perc)
6-7	fl, cl, cond	cello, vla	piano, perc				Cond brings fl + fl starts playing + vln leaves	First part, vers 1 (fl)
8	fl, cl, cond	vln, cello, vla					Piano and perc leave + vln returns and starts playing	First part, vers 1 (vln) First part, also vers 2 (cl) First part, also vers 2 (fl)
9	fl, cl, cond	vln, vla					Cello leaves	First part, also vers 3 (fl) First part, also vers 3 (cl) First part, also vers 2 (vln, vla)
10		vln, vla		Piano, cello, perc cond			Piano, cello and Perc start playing + fl and cl leave	First part, also vers 3 (vln, vla) Second part (piano, cello, perc, cond)
11				Piano, cello, perc cond	fl, c		Fl and cl start playing + vln and vla leave	Second part, repeat 1 (piano, cello, perc, cond) Second part (fl, cl)
12				Piano, cello, perc cond	fl, cl	Vln, vla	Vln and vla start playing	Second part, repeat 2 (piano, cello, perc, cond) Second part, repeat 1 (fl, cl) Second part (vln, vla)

## **Cello - instructions**

### **First part**

- Go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the violist and the violinist in position 2.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- At a certain point, the percussionist will start playing some of the fragments in the first part. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the violist will leave the group. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the clarinetist will start playing some of the fragments in the first part. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the violist will join the group with her instrument and start playing fragments from the first part. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the conductor will leave the lobby and come back to join the group in position 1. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the flutist will start playing some of the fragments in the first part. You will have to be careful to keep the conversation alive when this happens.
- At a certain point, the violinist will leave the group. You will have to be careful to keep the conversation alive when this happens.
- When you see that the conductor leaves the lobby, go back to the performance space and start playing the second part on the stage with the pianist and the percussionist. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the clarinetist and the flutist, just stop and leave.

### **Second part**

- Start playing the second part with the percussionist and the pianist.
- If by the time you have finished the second part once, the flutist and the clarinetist have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the members of your group in advance on which bars to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the members of your group. Agree with them on which fermata to meet again so that you can be again synchronised.
- If the second group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group – violin and viola - is in the space, repeat the second part again but omit some other bars (agreed in advance with the members of your group) so that you can interject more sentences about vegetarianism. If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- go on with the conversation about vegetarianism with the members of your group until the conductor lowers his hands.

## Clarinet - instructions

### First part

- Position your score for the first part on a stand in the lobby in what has been chosen to be position 1 (near the flute score). Position your score for the second part on a stand inside the concert hall in what has been chosen to be position 2 (near the flute score).
- Go to the lobby with your instrument, where all the audience will be waiting for the concert to (re-)start. Join the flutist in position 1.
- Start talking about vegetarianism with the clarinetist and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- From a certain point on, you and the rest of your group might hear the percussionist play the cymbal but you should ignore it and carry on the conversation.
- After the viola leaves the space, start to play fragments from the first part from time to time. Repetitions and concatenation of the fragments are welcome. I suggest that you start with the version 1 of the fragments, since these fragments can be produced without you having the clarinet close to your mouth. At first you should think of conversing and playing responding to your group's talking.
- At a certain point, the conductor will bring the flute to the flutist and you should be careful to keep the conversation alive, while the flutist takes her instrument.
- When the amount of sound interjections grows, you should start using also fragments from version 2, possibly mixed with the addition of the material in the voice line. The dynamics are naturally higher than before, but you can also choose how much louder to play. This should depend on your emotional response to the conversation. At this point you should be thinking of responding also to other groups' playing and not only to the stimuli from your group.
- A good instant to start playing fragments from version 3 could be when the cellist leaves the room.
- When you hear that the piano, cello and percussion has started to play in the performing space, you should go back to the performing space and start playing the second part in position 2. If someone from the audience is still talking to you, excuse yourself and leave (maybe suggest that they have started playing in the concert hall). If you are talking to the flutist, just stop and leave with her.

### Second part

- Start playing the second part with the flutist, but do not mind about being synchronised with the group which is already in the performance space.
- If by the time you have finished to play the second part, the third group have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the flutist in advance on which bar to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the flutist. Agree with the flutist on which fermata to meet again so that you can be again synchronised.
- If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group is in the space, go on with the conversation about vegetarianism with the flutist until the conductor lowers his arms).

## **Conductor - instructions**

### **First part**

- Go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the percussionist and the pianist in position 3.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- After more or less a couple of minutes the percussionist starts playing some of the fragments in the first part from time to time. You will have to be careful to keep the conversation alive when this happens.
- When the viola has left the lobby and come back with her instrument, go to the performance space, take the flute and bring it to the flutist in the lobby. While doing this, try to engage in conversation with the members of the group in position 1.
- When you see that the violinist has left and come back to the lobby with his instrument, let one minute pass and then go back to the performance space. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the clarinetist and the flutist, just stop and leave.

### **Second part**

- Start conducting the second part.
- If by the time you have finished the second part once, the flutist and the clarinetist have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the members of your group in advance on which bars to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the members of your group. Agree with them on which fermata to meet again so that you can be again synchronised.
- If the second group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group – violin and viola - is in the space, repeat the second part again but omit some other bars (agreed in advance with the members of your group) so that you can interject more sentences about vegetarianism. If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- go on with the conversation about vegetarianism with the members of your group until all playing is extinguished.

## Flute - instructions

### First part

- Position your score for the first part on a stand in the lobby in what has been chosen to be position 1. Position your score for the second part on a stand inside the concert hall in what has been chosen to be position 2.
- Leave the flute in the performance space and go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the clarinetist in position 1.
- Start talking about vegetarianism with the clarinetist and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- From a certain point on, you and the rest of your group might hear the percussionist play the cymbal but you should ignore it and carry on the conversation.
- After the percussionist has started to insert sounds in his conversation, the clarinetist might also play fragments from the first part from time to time. After this happens, you should carry on the conversation and be able to drive the attention back to it.
- At a certain point, the conductor will bring the flute to you and you can start inserting fragments from the first part into your conversation. I suggest that you start with the version 1 of the fragments, since these fragments can be produced without you having the flute close to your mouth. At first you should think of conversing and playing responding to your group's talking and playing.
- When the amount of sound interjections grows, you should start using also fragments from version 2, possibly mixed with the addition of the material in the voice line. The dynamics are naturally higher than before, but you can also choose how much louder to play. This should depend on your emotional response to the conversation. Repetitions and concatenation of the fragments are welcome. At this point you should be thinking of responding also to other groups' playing and not only to the stimuli from your group.
- A good instant to start playing fragments from version 3 could be when the cellist leaves the room.
- When you hear that the piano, cello and percussion has started to play in the performing space, you should go back to the performing space and start playing the second part in position 2. If someone from the audience is still talking to you, excuse yourself and leave (maybe suggest that they have started playing in the concert hall). If you are talking to the clarinetist, just stop and leave with him.

### Second part

- Start playing the second part with the clarinetist, but do not mind about being synchronised with the group which is already in the performance space.
- If by the time you have finished to play the second part, the third group have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the clarinetist in advance on which bar to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the clarinetist. Agree with the clarinetist on which fermata to meet again so that you can be again synchronised.
- If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group is in the space, go on with the conversation about vegetarianism with the clarinetist the conductor lowers his arms).

## **Percussion - instructions**

### **First part**

- Position a cymbal and your score for the first part in the lobby in what has been chosen to be position 3. Position your score for the second part on the stage in the concert hall.
- Go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the conductor and the pianist in position 3.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), finds a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- After more or less a couple of minutes have passed, start playing some of the fragments in the first part from time to time. At first you should think of conversing and playing responding to your group's talking.
- At a certain point, the conductor will leave the conversation and you have to keep it alive with the pianist.
- When you see that the violist is back to the lobby with her instrument and starts to play fragments of the first part, you should be thinking of responding also to other groups' playing and not only to the stimuli from your group.
- When you see that the violinist has left and come back to the lobby with his instrument, go back to the performing space and start playing the second part on the stage. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the clarinetist, just stop and leave with him.

### **Second part**

- Start playing the second part with the cellist and the percussionist.
- If by the time you have finished to play the second part, the flutist and the clarinetist have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the members of your group in advance on which bars to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the members of your group. Agree with them on which fermata to meet again so that you can be again synchronised.
- If the second group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group – violin and viola - is in the space, repeat the second part again but omit some other bars (agreed in advance with the members of your group) so that you can interject more sentences about vegetarianism. If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- go on with the conversation about vegetarianism with the members of your group until the conductor lowers his arms).

## **Piano - instructions**

### **First part**

- Position your score for the second part in the concert hall.
- Go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the conductor and the percussionist in position 3.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- At a certain point, the conductor will leave the conversation and you have to keep it alive with the percussionist.
- When you see that the violinist has left and come back to the lobby with his instrument, go back to the performing space and start playing the second part on the stage. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the clarinetist, just stop and leave with him.

### **Second part**

- Start playing the second part with the cellist and the percussionist.
- If by the time you have finished to play the second part, the flutist and the clarinetist have joined the performance space too, repeat the second part. During this repetition you should omit some bars (you can agree with the members of your group in advance on which bars to omit) so that, during the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the members of your group. Agree with them on which fermata to meet again so that you can be again synchronised.
- If the second group has not yet joined the performance space, repeat the second part like you did in the previous version.
- When you have finished this repetition and the third group – violin and viola - is in the space, repeat the second part again but omit some other bars (agreed in advance with the members of your group) so that you can interject more sentences about vegetarianism. If the third group has not yet joined the performance space, repeat the second part like you did in the previous version.
- go on with the conversation about vegetarianism with the members of your group the conductor lowers his arms).

## **Viola - instructions**

### **First part**

- Position your score for the first part on a stand in the lobby in what has been chosen to be position 2. Position your score for the second part on a stand inside the concert hall in what has been chosen to be position 3.
- Leave the viola in the performance space and go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the violinist and the cellist in position 2.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- When you hear that the percussionist starts to play fragments from the first part, leave the lobby, go to the performance space, take the viola and go back to the lobby.
- Now that you have your instrument, you can start playing the fragments from the first part and I suggest that you start from version 1. At first you should think of conversing and playing responding to your group's talking.
- At a certain point, the violinist will leave the group, but you should be careful to keep the conversation on.
- When the amount of sound interjections grows, you should start using also fragments from version 2. The dynamics are naturally higher than before, but you can also choose how much louder to play. This should depend on your emotional response to the conversation. Repetitions and concatenation of the fragments are welcome. At this point you should be thinking of responding also to other groups' playing and not only to the stimuli from your group.
- A good instant to start playing fragments from version 3 could be when the cellist leaves the group.
- When you hear that the piano, cello and percussion has started to play in the performing space, you should go back to the performing space and start playing the second part in position 2. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the violinist, just stop and leave with him.

### **Second part**

- Start playing the second part with the violinist, but do not mind about being synchronised with the groups which are already in the performance space.
- During the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the violinist. Agree with him on which fermata to meet again so that you can be again synchronised.
- When you have finished the second part go on with the conversation about vegetarianism with the violinist until the conductor lowers his arms.



## **Violin - instructions**

### **First part**

- Position your score for the first part on a stand in the lobby in what has been chosen to be position 2. Position your score for the second part on a stand inside the concert hall in what has been chosen to be position 3.
- Leave the violin in the performance space and go to the lobby, where all the audience will be waiting for the concert to (re-)start. Join the violist and the cellist in position 2.
- Start talking about vegetarianism with the members of your group and try to engage in conversation about this topic with members of the audience.
- If someone goes off topic (this might happen for example if you meet a friend), find a gentle way to go back to the topic. This might at first sound a bit weird for those who are not part of the ensemble but, at the end of the performance, they will understand that they were part of it.
- From a certain point on, you and the rest of your group might hear the percussionist play the cymbal but you should ignore it and carry on the conversation.
- From a certain point on, the clarinetist starts to play fragments from the first part, but you should ignore it and carry on the conversation.
- At a certain point, the viola will leave the group to take her instrument. You should be careful to keep the conversation on with the cellist.
- When the conductor is back with the flute and the flutist starts to use her instrument, leave the group, go to the performance hall, take the violin and go back to your group in the lobby.
- Now that you have your instrument, you can start playing the fragments from the first part and I suggest that you start from version 1. At first you should think of conversing and playing responding to your group's talking.
- At a certain point, the cellist will leave the group, but you should be careful to keep the conversation on.
- At this point, you should start using also fragments from version 2. The dynamics are naturally higher than before, but you can also choose how much louder to play. This should depend on your emotional response to the conversation. Repetitions and concatenation of the fragments are welcome. At this point you should be thinking of responding also to other groups' playing and not only to the stimuli from your group.
- A good instant to start playing fragments from version 3 could be when the flutist and the clarinetist leave the lobby.
- When you hear that the flutist and the clarinetist have started to play in the performing space too, you should go back to the performing space and start playing the second part in position 3. If someone from the audience is still talking to you, excuse yourself and leave. If you are talking to the violinist, just stop and leave with him.

### **Second part**

- Start playing the second part with the violist, but do not mind about being synchronised with the groups which are already in the performance space.
- During the pauses, you can insert brief sentences on vegetarianism, as you were conversing with the violist. Agree with her on which fermata to meet again so that you can be again synchronised.
- When you have finished the second part go on with the conversation about vegetarianism with the violinist until the conductor lowers his arms.